

*not used*

## INTERNATIONAL MILITARY TRIBUNAL FOR THE FAR EAST

THE UNITED STATES OF AMERICA, et al. )

- AGAINST - )

ARAKI, SADA0, et al. )

A F F I D A V I T.

I, KAMEI, Fumio, make oath and say as follows:

I am a moving picture director by profession and have been so employed during the past ten years. In the early history of the moving picture industry in Japan, there were always restrictions on the part of the Government relating to the production of moving pictures. At first these restrictions were not too severe, primarily restricting the making of pictures which would in any way or manner show a lack of proper respect for the Imperial family, the nobility, the military or anyone connected with high office in governmental circles.

In connection with Japanese history and teachings, it was the theory in Japan that Japan was a superior country and the Japanese people superior to other races, and moving pictures could not be made tending to disprove or discredit this theory, or create any doubt as to the truth of such a theory.

That beginning with and following the China Incident of 1937, the moving picture industry as a whole upon instructions from the Government produced many pictures glorifying war and the military leaders of Japan, all of such pictures depicting the idea that Japan was a superior nation, and it was the destiny of Japan to be the leading nation in the Far East. These pictures were so made as to inspire in the people love of the Emperor and country, and glorification of wars to be fought in the establishing of greatness in the future of the country.

During this same period books, plays and other forms of entertainment were used for this purpose. These teachings became so prevalent in Japan that even preceding the Manchurian Incident all children were taught love of the Emperor, country and glorification of war, with the result that all children if asked what they wanted to be when they grew up would say "a soldier".

Beginning with the Manchurian Incident and thereafter, there was an increase in the number of propaganda moving pictures. The Manchurian Incident brought out a number on that subject, the Shanghai Incident a number, and later the China Incident of 1937.

That production companies knowing the general conditions under which pictures could be made and distributed produced pictures of this type for two reasons; (1) that such pictures would meet with the approval of the government, and (2) such pictures produced expeditiously in connection with an incident were usually financially successful.

That in addition to such propaganda pictures produced by the company they also produced upon order of the War Ministry or Navy Ministry pictures glorifying military life and depicting that the best way to show your love for the Emperor was to join the Army or Navy, further depicting fighting for the country. These pictures were financed by the Army and Navy and depicted that the ultimate objective in life was to serve the Emperor and country.



That following the China Incident of 1937 the Ministry of Education had a program for producing propaganda pictures justifying the Japanese position in China and glorifying the military for the purpose of inspiring military spirit and devotion to such cause. The War Ministry and the Navy Ministry also had pictures produced to achieve these results.

Pictures produced were made upon recognized rules: (1) the type of pictures that the government, to wit, the Army, Navy and Education Ministries ordered and paid for; (2) the type of pictures of a propaganda nature for which the moving picture company producing the same received a subsidy from the government; and (3) the type of pictures put out privately by the company, thinking it was appropriate at the time and would bring a good financial return being produced in the light of the knowledge that such picture would be approved by the government.

Following the China Incident of 1937, pictures were produced in which the Chinese people as a whole were not pictured as the enemy of Japan, but on the contrary depicted the Chiang-Kai-Shek government as the despoiler of China, and that Japan as China's good neighbor was attempting to protect and right the wrongs inflicted upon the Chinese people by the Chiang-Kai-Shek government. Later when Japan found herself in difficulties attempting to overthrow the Chiang-Kai-Shek government and conquer China, pictures were made tending to explain the failure of Japan to quickly subdue China. These pictures were to the effect that such failure was caused by reason of assistance rendered Chiang-Kai-Shek by the United States and Great Britain. That the United States and Great Britain were supplying materials to the Chiang-Kai-Shek government, which enabled said government to continue the fight and also for the same purpose depicting how the Japanese could not attack the Chinese at the crucial time for victory for the reason the Chinese Army would run into territory controlled by the United States and Great Britain, where the Japanese Army could not fire on them.

Gradually pictures were produced more anti-American and anti-British in sentiment, such pictures increasing early in 1941. In these pictures the United States and Great Britain were not actually named as the direct enemies of Japan but the idea expressed throughout the pictures was that Japan should be aware of and be prepared for war against the United States, this effect being created by pictures showing the China War, in which it was depicted that the Japanese were experiencing difficulty by reason of assistance being rendered China by the United States. This type of propaganda was particularly expressed in newsreel features.

Early in 1941 as conditions between Japan and the United States became more strained, the government banned the showing of all American made moving pictures, which pictures were most popular at the time with the Japanese public.

In 1933 or 1934 a picture of a propaganda nature was produced on orders of the Navy, being entitled "The Lifeline of the Sea", which was made for the purpose of explaining to the Japanese people the importance of the South Sea Islands, Saipan, Truk and other islands, and the necessity for Japan to defend these islands. While this picture did not show it openly, the idea expressed in the picture was that the United States was the enemy whom Japan must fear and must prepare for.

Censorship over moving picture producers was exercised through the Police Bureau of the Home Ministry. In 1940 a "mov-



ing picture" law was passed controlling all moving picture production. The law passed in 1940 was very strict in its control of the entire moving picture industry, no company being permitted to operate without a license from the government, and the people themselves, actors, technicians and directors being required to have a license, this license to be revoked for any act of non-cooperation with government authorities.

In 1937 I made a picture entitled "Shanghai", which depicted wars as a bad thing for mankind and tended to create doubt in the minds of the audience as to the truth of the government propaganda that the China War was a "holy war". This picture was permitted to be exhibited, but following its showing was severely criticized by the Army, and I myself was criticized for having produced it. In 1939 I produced a picture entitled "The Soldier Who Fights", in which it was depicted that war was sad and not a life of glory, this picture being absolutely prohibited from being displayed. Later I produced two pictures in which the poverty and misery of the Japanese farmer was depicted, which pictures while permitted to be exhibited, caused me to be criticized by the government. In connection with the picture entitled "The Soldier Who Fights" and which was prohibited from being exhibited, this picture was later used as an example in teaching the personnel of the Kempeitai and the High Police of the dangerous type of picture which they should suppress in connection with their duties.

In 1941 approximately four months before the outbreak of the Pacific War as a result of these pictures produced by me, I was arrested, charged with violating the Public Peace Preservation Law of 1925, the charge being suspicion of communistic tendencies, being confined in jail for approximately ten months without trial, and finally being released on parole as a suspect, but unable to make any pictures since my license was revoked.

/s/ Fumio Kamei  
KAMEI, Fumio

Sworn and subscribed to before the undersigned officer by the above-named KAMEI, Fumio, at the War Ministry Building, Tokyo, Japan, this 13th day of June, 1946.

/s/ Lindsay Williamson  
Capt., JAGD

#### C E R T I F I C A T E

I, George KOBAYASHI, HEREBY CERTIFY That I am fully conversant with the Japanese and English languages, and that I, this day, read the foregoing Affidavit to the above-named KAMEI, Fumio in Japanese, and in so doing, truly and correctly translated the contents thereof from English into Japanese; and that said KAMEI, Fumio stated to me that the contents of said Affidavit were the truth, and that he was willing to sign said Affidavit under oath; and that said KAMEI, Fumio was duly sworn in my presence and signed said Affidavit under oath in my presence; and that all proceedings incidental to the administration of said oath and the signing of said Affidavit were truly and correctly translated from Japanese into English and English into Japanese and fully understood and comprehended by said Affiant.

Dated this 13th day of June, 1946, at Tokyo, Japan.

/s/ Pfc. George Kobayashi  
George KOBAYASHI



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